

JOURNAL OF SYNAGOGUE MUSIC

OCTOBER 1977 / TISHRI 5738

VOLUME VII

NUMBER 4

CONTENTS

- THE INFLUENCE OF SALOMONE ROSSI'S MUSIC (Part One)**
Daniel Chazanoff 3
- COMMISSIONING CONTEMPORARY COMPOSERS TO WRITE
FOR THE SYNAGOGUE : THE HISTORICAL CONTRIBUTION
OF HAZZAN DAVID PUTTERMAN** *Sam Pessaroff 7*
- THE INFLUENCE OF GERMAN-JEWISH COMPOSERS ON THE
AMERICAN SYNAGOGUE** *Herbert Fromm 15*
- COPYRIGHT : PROTECTION FOR INTELLECTUAL CREATIVITY**
Norman H. Warembud 31

DEPARTMENT

- MUSIC SECTION** *35*
- COMPOSITIONS FROM THE REPERTOIRE OF
HAZZAN GERSHON SHAPOSHNIK**
- FROM OUR READERS** *63*

JOURNAL OF SYNAGOGUE MUSIC, Volume VII, Number 4
October 1977 / Tishri 5738

EDITOR : *Morton Shames*

MANAGING EDITOR : *Samuel Rosenbaum*

EDITORIAL BOARD: *Jacob Barkin, Gerald H. Hanig, Morton Kula, Abraham Lubin, Benjamin Z. Maissner, Saul Meisels, Morton S. Shanok, Abraham Shapiro, Pinchas Spiro, Max Wohlberg.*

BUSINESS MANAGER : *Yehuda Mandel*

OFFICERS OF THE CANTORS ASSEMBLY: *Kurt Silberman, **President**; Morton Shames, **Vice President**; Abraham Shapiro, **Treasurer** ; Bruce Wetxler, **Secretary** ; Samuel Rosenbaum, **Executive Vice President.***

JOURNAL OF SYNAGOGUE MUSIC is a quarterly publication. The subscription fee is **\$12.50 per year**. All articles, communications and subscriptions should be addressed to *Journal of Synagogue Music, Cantors Assembly, 150 Fifth Avenue, New York 10011.*

Copyright © 1977, Cantors Assembly

THE INFLUENCE OF SALOMONE ROSSI'S MUSIC (Part I)

DANIEL CHAZANOFF

In spite of Leone de Modena's efforts to rally support and acceptance for Rossi's synagogue works, the thirty-three psalms faded into oblivion with Rossi's death C. 1628. The same was also true of his secular works for a period of two hundred years. This should come as no surprise, if one considers, that the works of the great Johann Sebastian Bach lay dormant for a period of one hundred years, after his death, in 1750. Thanks to the work of Felix Mendelssohn and his society, the Bach Gesellschaft, all of Bach's works were collected and made available through publication.

Locating Rossi's Vocal Works

Several people were responsible for the revival of interest in Rossi's works. According to Sendrey, "... the musically inclined Baron Edmond de Rothchild came upon a batch of scattered parts of Rossi's vocal works ..." during a trip to Italy. He brought these to Paris and urged Samuel Naumbourg, cantor of the Great Synagogue of Paris, to publish them.² The availability of only isolated parts and the lack of a complete score presented obstacles to publication. It should be pointed out that only separate parts were printed during Rossi's time.³

By chance, the Chief Rabbi of Mantua, Marco Mortara, learned of Naumbourg's problem. He responded by placing, at Naumbourg's disposal, an almost complete collection of Rossi's works. The collection was housed in his synagogue's library which contained bundles of ancient sacred music.⁴

Dr. Daniel Chazanoff is the former Director of Music for the City School District of Rochester, New York. He has more than two decades of experience as teacher, conductor, performer and administrator. He is a first-rate cellist, having served at the first desks of The Birmingham Symphony, the Berkshire Music Festival among others. His name and accomplishments have been included in the 8th edition of the "International Who's Who in Music", Cambridge, London.

This is the seventh in a series of articles on the music of Salomone Rossi. Dr. Chazanoff's studies on Rossi were made possible by a grant from the National Foundation for Jewish Culture.

Another person who came to the aid of Naumbourg was Gaetano Gaspari, librarian at the Library of Bologna, which owned two collections of Rossi's madrigals. Both collections were lent to Naumbourg.⁵

With the help of the composer, Vincent d'Indy, Naumbourg published the first modern edition of Salomone Rossi's vocal works, in 1877.⁶ It was in score form and used modern notation; d'Indy takes credit for transcribing the notation.⁷ The edition, in two volumes, included Rossi's thirty-three psalms⁸ and a collection of his madrigals for five voices, drawn, eleven each, from the First and Second Books of Madrigals.⁹ Volume I contained the psalms and Volume II, the madrigals.¹⁰

Reactions to Rossi's "Hashirim"

In spite of any errors found in the edition, Naumbourg deserves praise "... for having been the first to promote the revival of Rossi's work ..."¹¹ From this beginning there developed an interest in Rossi's instrumental works through musicological research.

Referring to the thirty-three psalms, Idelson says, "... for if they have no practical value for Jewish music, they have historical value as music by a Jew."¹² In saying this, Idelson echoed the sentiment of Heyman Steintal, a distinguished scholar, whose essay on Jewish music stated, "Let our descendants, the future generation, know that our ancestors sang, be it even of foreign origin. Let the future generations know the participation of our ancestors in general culture and its influence upon them."¹³

The statements of Idelson and Steintal raise a number of questions. To begin, neither statement grasps the implications of Rossi's *Hashirim* as a landmark in the history of synagogue music. From the standpoint of texture, Rossi's thirty-three psalms moved Hebraic music from a purely monophonic texture to a polyphonic texture. The church had a tradition of polyphonic music which began in the 12th Century; in contrast, ***Hebraic music and a monophonic texture were synonymous from Abraham, the first Jew, to the time of Rossi.*** Small wonder that Rossi's psalms encountered resistance in the synagogue; the impact of three to eight part writing must have been staggering to the synagogue congregation of Rossi's time. In this context, Cecil Roth says, "It is noteworthy that the composer's sacred music is technically far more simple than his secular compositions ... perhaps to make easier its performance in the synagogue by relatively untrained persons."¹⁴ Roth's premise does not seem

likely because a number of Jews from the ghetto of Mantua participated musically at the Court of the Gonzagas where Rossi's madrigals were sung. It is more likely that Rossi had in mind the untrained ears of laymen, in synagogues, who would listen to the performances of his sacred music; instead of one sound at a time they would have to listen to three or more sounds at once. In the synagogue of Rossi's time, "... singing still consisted of a solo performance"" by the cantor, with the congregation singing in unison.¹⁶ Where a choir existed, "... it sang the responses or accompanied the cantor."" In all probability the sounds of polyphonic music were alien to the synagogue service. Gradenwitz, in spite of the resistance, feels that "... none of the greater 19th Century composers have created works that had a decisive bearing on the history of Hebrew music as did Salomone Rossi in 17th Century Italy.""

Historically, two facets of tradition appear to be obscured by the lack of acceptance given to Rossi's synagogue music in his day. The first, is the requirement of a continuum which is necessary to establish any new idea. As pointed out by this writer, the church enjoyed a long tradition of polyphonic music which the synagogue did not. The death of Rossi, around 1628, may have interrupted a continuum of performance given to his synagogue works. The second is the introduction of part singing, by Rossi, using non-Hebraic motifs. His use of Italianesque Renaissance melodies probably disturbed those in the synagogue who sought the roots of their tradition.

Influence of the "Hashirim"

In any event, Rossi's introduction of the Italian style in the synagogue influenced congregations in Central and Northern Europe during the 18th and 19th centuries "... through choral singing in parts or in octaves and even instrumental music ...".¹⁸ It is not far-fetched to say that Ernest Bloch's "Sacred Service," a 20th Century Hebraic work for solo voice, chorus and instruments can be traced to Rossi's innovations-given two musical styles which are poles apart. While it happened on foreign soil, Rossi brought "... the spirit of the musical Renaissance into the service of the synagogue."¹⁹

Rossi's Madrigals as Models for Study

On the subject of Rossi's secular vocal works, it should be pointed out that his madrigals were used as models for study by Northern European composers, including the great 17th Century German, Heinrich Schutz, who studied with Gabrielli in Venice."

The most extensive view of Italian madrigal literature is found in a two volume collection entitled, “*Giardino nova bellissimo di varii fiori musicali scielitissimi*” of 1605-1606. 21 This collection was put together by Melchior Borchgrevink, Court Kapellmeister to the famed Danish King, Christain IV; Borchgrevink had studied with Gabrielli in 1599. 22 Salomone Rossi’s madrigals are included along with those of his colleague, Claudio Monteverdi and others. 23

According to Gradenwitz, the various editions of Rossi’s madrigals and instrumental works “. . . reached the courts of all European countries . . .,” 24 where they can still be found. One notable example is the library of the King of Portugal which was unfortunately burned in 1755; it contained the entire works of the composer as is confirmed by the extant catalogue. 25

FOOTNOTES

1. Alfred Sendrey, *The Music of the Jews in the Diaspora*, (New York: Thomas Yoseloff, 1970), P. 275.
2. Ibid
3. A. Z. Idelson, *Jewish Music* (New York: Tudor Publishing Company, 1948). P. 265
4. Sendrey, loc. cit.
5. Ibid
6. Idelson, op. cit., P. 199
7. Sendrey, loc. cit.
8. Idelson, loc. cit.
9. Idelson, op. cit., P. 506, notes to Ch. X., 15
10. Aron Marko Rothmuller, *The Music of the Jews* (copyright 1967 by A. S. Barnes & Co., Inc., New and Revised Edition. New York: Thomas Yoseloff)/ P. 119
11. Sendrey, loc. cit.
12. Idelson, op. cit., P. 265
13. Idelson, op. cit., citing Steinthal, P. 265-266
14. Cecil Roth, *The Jews in the Renaissance* (Philadelphia: Jewish Publication Society of America, 1959), P. 297
15. Rothmuller. loc. cit.
16. Ibid
17. Peter Gradenwitz, *The Music of Israel* (New York: W.W. Norton and Company. 1949). P. 162
18. Idelson, op. cit., P. 203
19. Roth, op. cit., P. 292
20. Hans Joachim Moser, Heinrich *Schutz: His Life and Work*, translated from the Second Revised Edition by Carl F. Pfatteicher (St. Louis: Concordia Publishing House. 1959). P. 66
21. Ibid
22. Ibid
23. Ibid
24. Gradenwitz, op. cit., P. 137
25. Ibid

COMMISSIONING CONTEMPORARY COMPOSERS TO WRITE
FOR THE SYNAGOGUE: THE HISTORICAL
CONTRIBUTION OF HAZZAN DAVID PUTTERMAN

SAM PESSAROFF

My purpose in writing this paper, is to demonstrate to the reader, an important method of perpetuating and refurbishing our synagogue music. I will look at this practice through the eyes of Hazzan David Putterman, a man who was totally committed to, and laid the groundwork for, this method and, by his example, inspired and motivated others to do the same.

When I first met with Hazzan Putterman, in his office at the Park Avenue Synagogue, on May 20, 1976, I asked him how he had conceived the idea. He responded that it was not original with him, but was rather inspired by Salomon Sulzer, who commissioned many composers to write for his synagogue, in Vienna, among these Franz Schubert (Tov L'hodot, Psalm 92). Hazzan Putterman said to me, "My primary purpose was to involve famous composers who otherwise, would never have been interested in writing for the synagogue." I felt I had to get these men of great repute to lend their talents to enrich synagogue music."

Hazzan Putterman's first commissioned service was performed on March 19, 1943, at the Park Avenue Synagogue. His goal was to interest several composers to write a portion of a Friday Evening Service. He gave each a prayer book and asked them to select those prayers, in which they had a special, personal, interest, or which attracted them from a purely compositional point of view. The composers for this first service were: Alexander Gretchaninov (Russian), Mario Castelnuovo-Tedesco (Italian-Jewish), Paul Dessau

Sam Peseroff is a recent graduate of the Cantors Institute of the Jewish Theological Seminary of America and now serves as Hazzan of Congregation Ner Tamid, of Peabody, Mass.

Based on an interview on May 20, 1976, with Hazzan David Putterman, of the Park Avenue Synagogue, New York.

(now living in East Germany), Hugo Haim Adler, and Max Helfman. The first service was performed from manuscript.

His next service was performed in 1944. The composers commissioned were David Diamond, Heinrich Schalit, Alexander Gretchaninov, Isadore Freed, Darius Milhaud, Max Helfman, Jacob Weinberg, Paul Dessau, and finally Zavel Zilberts, who contributed the M'ein *Sheva*.

In 1946, among others, Hazzan Putterman commissioned Kurt Weill. Until this time, Weill showed no particular interest in writing for the synagogue. I was curious to know just how Hazzan Putterman was able to interest Weill. Generally, in order to commission a service, the first thing he did was to make a selection of composers of whom he thought highly. Some he would merely telephone, others he sent a letter, explaining his motivation, to bring into the synagogue new music and creativity by contemporary composers of renown. Each program was dedicated to "the enhancement of Jewish worship, to a wider diffusion and utilization of the resources of Jewish music, and to the encouragement of those who gave of their lives and genius to its enrichment."

He telephoned Weill, who happened to be living in New York at the time, and then went to see him at his home. Weill knew the Friday Evening Service well (his father having been a Hazzan) , so Hazzan Putterman simply asked what he wanted to write. Weill selected the "Kiddush". Hazzan Putterman told Weill that he could write in any idiom that he desired. Weill chose a style which combined the Broadway musical comedy manner and the Negro blues which, of course, is not surprising. He showed Hazzan Putterman the first draft, and Putterman "fell in love with it." The answer to what I thought a difficult question, was, after all, very simple. The point that Hazzan Putterman was trying to make about the whole process of commissioning was that it was very simple. "All you have to do is ask." The composers are there, as it were, ready for the asking, all one must do is to ask. Of course, there is a technique in asking, which I will go into in greater detail.

In 1949, Hazzan Putterman commissioned a number of Israeli composers in honor of the first anniversary of the State of Israel. These composers lived in Israel, and since Hazzan Putterman did not know them personally, he asked his friend Peter Gradenwitz, the Israeli musicologist and composer who had written a book on Jewish music, and was formerly the New York Times Israeli music correspondent, to contact the following : Herbert Brun, Mark Lavry, Paul Ben-Haim, Haim Alexander, Yehuda Wohl, Josef Rosenthal,

and Karel Salomon. It is interesting to note that Hazzan Putterman was the first, to commission Israeli composers. This service was performed on May 20. All of Hazzan Putterman's commissions, with the exception of one, were for the Friday Evening Service.

On May 7, 1948, he prepared a program called "The Faith of Israel and Zion's Dream". Part of this service was based on the following liturgy, while another part, utilized poetry appropriate to the concept of Zionism. The composers who wrote works based on the liturgy were as follows: Yedidya Admon Gorochov (Israeli), Max Helfman (American), Jacob Shoenberg (Israeli), and Douglas Moore (American). The composers who wrote special pieces were Jacob Avshalomov, "The Prophecy", David Diamond, "Longing for Jersusalem", Robert Starer, "Faith", Suzanne Bloch, daughter of Ernest, wrote, "Credo for Peace". All were performed on a Friday evening.

Hazzan Putterman continued in this fashion until 1950, when it became difficult to get a variety of composers to write a composite service. It was not that there were no new composers to commission, but rather, he felt, that there were very few "composers of repute, who could make a worthwhile contribution." Thus, he began to commission one composer to write a complete service.

Some composers declined, while others accepted; the point being that regardless of acceptance or rejection, the composer who was asked, showed a genuine interest, despite his response. Samuel Barber was written to in 1945. On December 17, 1945, Hazzan Putterman received a response to his letter. Barber explained that he had recently been discharged from the army, and could not readily take on any commissions at this time. He praised Hazzan Putterman for his idea and said that he only wished that the churches had the same thought. This response was fascinating and enlightening. While Barber did gracefully decline, he did not simply reject Hazzan Putterman's endeavor, rather, he praised it, wishing other religions would adopt the same practice. Marc Blitzstein responded to a letter in 1946, saying that he would like to be excused from contributing because he felt he was not very good at religious and sacred music. He only wished he were, so that he could contribute. Hazzan Putterman showed me many letters from Ernest Bloch, in his own hand, who declined, simply because he had already written his *Avodath Hakodesk*, however, he hoped that Hazzan Putterman would use his Service, or parts of it at the Park Avenue Synagogue.

In a response from Aaron Copland, he said that he “regrets having to send this letter because I know that you (Putterman), will be as disappointed as I am in having to beg off from writing a piece for the synagogue in the foreseeable future.” Hazzan Putterman wrote again in 1945 (his third letter to Copland) and he refused once again.

Norman Della Joio, in 1945, wrote that he would have to decline ; he just didn’t have the time, but “thank you for considering me.” Hazzan Putterman contacted Lukas Foss, who was extremely enthusiastic and wrote a *Hamauriv Aravim*, and Roy Harris, (non-Jewish) who wrote a *Mi Chamocho*.

Hazzan Putterman wrote to Paul Hindemith, who responded, in 1945, that the project sounded extremely interesting, and if he happened to be in New York by the end of March, he would certainly like to meet with Hazzan Putterman. The interesting aspect of Hindemith’s letter, is his reason for declining. “. . . as I have not the foggiest idea about Jewish ritual music, I would have to study the subject thoroughly before I could start writing anything. Unfortunately, that can not be done in the near future.” Further he said that he was committed to other works at the time. However, Hazzan Putterman was persistent, and wrote to him again, and in 1947, met with this response. “Your softly urgent admonitions and my good intentions are a team of excellent potentialities, but this year fate seems to be more adverse than ever. . . I will be in Europe over the summer.” This, of course, would be in conflict with the service. So, even though Hazzan Putterman was unsuccessful, the composer Hindemith was vitally interested in composing religious music. One other interesting aspect: the composers I have mentioned, with the exception of those who contributed to the Israeli commissioned service, would accept no money.

Douglas Moore, head of the Music Department of Columbia University, showed extreme interest. He was not Jewish, and knew nothing of Hebrew, but asked for a prayer book, and chose to write a *Vayechulu*. Apparently, he did much research, because, according to Hazzan Putterman, he somehow learned there was such a thing as a *Vayechulu* mode and wrote the prayer accordingly, in Hebrew, no less.

Bernard Rogers was contacted, and at first declined. Hazzan Putterman must have sensed a genuine interest on the part of the composer, because he met with success the second time around, when Rogers composed a setting to the 99th Psalm.

Hazzan Putterman's correspondence with Arnold Schoenberg was extremely interesting. Hazzan Putterman contacted him in California in 1943 and received a response, in which Schoenberg thanked him (Putterman) for inviting him. "It would be a pleasure for me to write such a piece if only I would not have to work so hard, in order to meet the demands of earning money to pay taxes, etc. ... I cannot promise that I could find the time to do it in the near future. Please send me the text, in English, since I do not know enough Hebrew ... How long should this piece be? As you perform 16 pieces in one service, I assume it should not be longer than five minutes. Is that right? Maybe, if the text produces, at once, a good idea which I can carry out in a short time, I might do it." He enclosed a hand-written P.S., in which he spoke of his "Kol Nidre", which he advised could be arranged for a smaller orchestration.

Hazzan Putterman wrote again, and on December 15, 1943, received a letter in which Schoenberg firstly apologized for being tardy in responding, saying that it was partly because he had much difficulty in deciding what to compose (Putterman sent Schoenberg a prayer book as he had requested), and to the greater part, because of much he had to attend to. He says, "The texts you furnished me are much too long and I am inclined to write something closer to our present day's feelings." (It must be remembered that this was in 1943, during the war, in which he lost a niece in the concentration camps). He continued, "I have succeeded in compiling some words from various places, and in varying them, could produce something which I might compose, if there is no objection from your side. It is still subject to some changes and improvements." He then listed specific verses from Exodus, Psalms, and the texts which are applicable to the Holocaust and to World War II. Hazzan Putterman responded, telling him the only texts that he could use were those which came from the Maariv service.

Hazzan Putterman admitted to me that "... I lost an opportunity. I should have said yes!! Compose anything you like and we will do it." It must be remembered that this was the first year that Hazzan Putterman began commissioning, so he was, in a sense, a neophyte. He said, "... so I didn't have enough sense at the time." Later, there was more correspondence between the two men. Hazzan Putterman wrote him, in October 1944, and in February 1945, finally evoking a response from Schoenberg in November 1945, in which he selected a piece to set, *Mi Chamocha*. However, in Janu-

ary 1946, Schoenberg wrote back to say that he was unable to compose the *Mi Chamocha*. Hazzan Putterman regrets that he "... lost a classical opportunity."

Hazzan Putterman also wrote to William Schuman, then president of the Juilliard School of Music, and received a response in 1947, in which he wrote, "Unfortunately pressure of my duties here at the school, together with my desire to complete several compositions now in preparation, make it impossible for me to accept any new commitments at this time."

He wrote Virgil Thomson and received this response. "I am honored. . . if I were more familiar with the Jewish liturgy, I should be delighted to do so. Unfortunately, it is a domain in which my musical knowledge is less extensive than I wish it were. Many thanks for the compliment all the same."

Another interesting matter is that Stefan Wolpe wrote a *Yigdal* for Hazzan Putterman which he (Putterman), had programmed but could not perform, because the piece was too difficult. Hazzan Putterman still has the work in Wolpe's own hand-written manuscript. Hazzan Putterman told me that it would involve too much work and rehearsal to perform it properly.

I then posed to him the following question. "I agree that all **you** have to do is ask; but just how important are the credentials of the commissioner?" I pointed out that Hazzan Putterman, at that time, already had a considerable reputation. Were his reputation, and the fact that he was the hazzan of the Park Avenue Synagogue, instrumental in producing his successes? To this Hazzan Putterman responded, "It's not for me to say whether my reputation was that important to these composers, or whether they had heard of me, or the Park Avenue Synagogue, or heard of my accomplishments. I, don't know. It was the letter in which I approached them. My very first letter took me a very long time to draft. I thought about it very carefully. The letter to these composers was couched in such words, as to say that to the best of my knowledge, composers of their caliber should be interested in making a contribution by their works, to the enrichment of synagogue music. There was a need to open doors and windows of the synagogue and let a breath of fresh air (musically speaking) come into our service."

Hazzan Putterman stressed that his purpose was to get world renowned composers who were accepted as great composers by the general musical world. “Why shouldn’t they contribute something to the enhancement of Jewish worship, to the enrichment of synagogue music?” The people coming into the synagogue would know that they were hearing music by renowned composers whose names were already known through their works in the realm of general music. He also stressed that he did not intend for this music to replace the **nusah hatefillah**. This is an entirely different thought as far as Hazzan Putterman is concerned. His thought was to do what Sulzer did when he commissioned Shubert. He told me that he is thankful that what he started in 1943, is no longer new. Many synagogues, today, do the same. Whether the music is Jewish is a totally different subject, as far as he is concerned. He told me he is opposed to Rock Services. “It ruins the sanctity of services and the Hebrew text, as well as its dignity.” In Leonard Bernstein’s **Hashkiveynu**, he points out that Bernstein used jazz rhythms when he set the words beginning with **oyev-dever**, but Bernstein knows Hebrew and uses it appropriately.

Next, I posed the question of whether a composer had ever approached him and asked to do a piece. He responded that “I’ve heard from many composers who were peeved that I did not invite them.” While several composers were anxious to do a work, he points out, it was his own intuition which advised him not to do so. He couldn’t give me a reason, “because when I commission a composer, I say to them. . . you write whatever you want to write. If you want to know about certain prayer modes, if you want to select compositions in which there must be the **nusah hatefillah** involved, I will be happy to inform you and to notate the **nusah**, for that particular prayer; however, if you feel that you want to write it as you see fit, that’s entirely up to you.”

There were several composers who were concerned about writing a service which would be practical, useful, and partially based on the **nusah**, Hazzan Putterman told me. Federick Jacobi was one. Hazzan Putterman told me that he showed Jacobi where the **nusah** was to be used, and in return, Jacobi taught him composition. Also, Jacobi had a heart condition at the time and he said, as he wrote the

service, that this was his last will and testament to the Jewish people. Thankfully, he lived to hear his service performed, but died shortly thereafter.

In summary, one can see that the practice of commissioning is not as mysterious as one might suspect. The talent is there; it has become evident that most of the composers are willing to give of their talents. They are like *p'ri hagafen*, ready to be picked, but they must be motivated. One gains wisdom through experience. As Hazzan Putterman told me, given the chance again, he would never have let Shoenberg slip through his fingers. A composer is an artist, and temperamental by nature. Hazzan Putterman's success was due to his intuition, the gift of knowing how and what to say, and determination not to sacrifice his principles. And after all, his purpose was to preserve the sanctity of the service.

THE INFLUENCE OF GERMAN-JEWISH COMPOSERS ON THE AMERICAN SYNAGOGUE

HERBERT FROMM

The theme assigned to me for this Conference deals with the German-Jewish contribution to the American scene. I take it for granted that the term "German-Jewish" also includes the works of Austrian composers.

Proceeding in the customary order I should begin with Salomon Sulzer. Before doing so, allow me a short digression, for the sake of historic interest. Sulzer, born in 1804, was not the first Central-European composer of Jewish importance. He was preceded by Ahorn Beer, born 1783, hazzan in Berlin, and one of the first cantors who, aside from a fine voice, possessed considerable musical knowledge. His manuscript of close to 500 numbers contains music for the holidays and 53 different services for shabbat. The reason for this abundance of music for shabbat is given in Beer's preface where he says among other things: "If a person hears a tune but once a year, it will be impossible for him to sing with the cantor during the service, and therefore he will not be able to confuse the hazzan. It has become a plague to the hazzanim to have members of the congregation join the song." This remarkable statement is still worth quoting while we have to admit that Beer's influence on the American synagogue may only be found, if at all, in orthodox worship.

Returning to Salomon Sulzer, we repeat what is common knowledge : the three volumes of his *Shir Tsion* are the first fully organized and artistic realization of musical settings for the liturgical year, exerting an unprecedented influence on the development of western synagogue music. Sulzer, even today, is held in high esteem although much of his output is neglected in the American Synagogue.

This lecture was delivered at the "Conference on the Music of the American Synagogue," in New York City, on December 1, 1975.

Eric Werner, in the preface to the 1954 edition by the Sacred Music Press, elucidates some of the causes for Sulzer's gradual disappearance. It is Werner's opinion that the most cogent reason may have been "a disinclination toward his music on the part of many East-European Jews who, often wrongly, considered it not in accordance with the musical tradition as they knew it."

Sulzer's choral numbers are generally in the German style of his time, and it is characteristic that the works he commissioned from non-Jewish Viennese composers, fit in without a break. Franz Schubert's *Tov L'hodot* (a piece unworthy of the composer's genius) and Wilhelm Würfel's *Adon Olam* may serve as examples. Both compositions are still heard in our synagogues.

Sulzer's finely shaped, expressive recitatives, often indebted to the Polish tradition, still offer a rewarding experience. The Hashkiveynu (No. 39 in the *Arvit L'shabbat* section), written in the Phrygian mode, could be cited in place of innumerable other examples.

The famous Viennese critic Eduard Hanslick wrote a laudatory article on the occasion of Sulzer's 50th anniversary as a cantor. All of Vienna honored "*den alten Sulzer*" who-in Hanslick's terms- was one of the most popular musical personalities in Vienna.

Discussing the composer's *Shir Tsion*, Hanslick claimed to detect a Jewish-Oriental idiom throughout the work. The fact is that the choral numbers rarely show a Jewish birthmark, and it is surprising that a critic as learned and astute as Hanslick did not distinguish between Sulzer's recitatives and his choral music.

Our first musical illustration is Sulzer's *Avot*, the beginning of the *Amidah*. It is in the major mode and has the ring of authentic tradition. I used it in my Friday Evening Service *Avodat Shabbat*, with melodic and rhythmic modifications and with disregard of the bland accompaniment provided by Sulzer's son Joseph-well-known first cellist of the Vienna Philharmonic Orchestra-who edited his father's work in the belated centennial issue of 1905.

(Example No. 1)

[We give only the first page of each composition.]

Next in line would be Hirsch Weintraub, born in 1817, son of Salomon Weintraub who, according to contemporary reports, was one of the great cantors in the history of Jewish music, and is still known by his nickname, "Kashtan," in reference to his red hair. Hirsch, also a cantor, turned into a composer of imposing skill. In his work *Shirey Beyt Adonai* he kept and reshaped many of his father's recitatives of distinctly East-European flavor. The choral pieces, in spite of Weintraub's Ukrainian extraction, show him a faithful follower of German music, as he knew and admired it in the works of Sulzer. Weintraub indulges in fugues, canonic writing and *cantus firmus* treatment of melodies, always with the sure hand of a professional composer. Yet, every time I open these pages I get a musty whiff of academic learning. The recitatives are genuine, but in matters of harmony, I cannot agree with Idelsohn, who vastly overrates Weintraub's merit as an innovator.

It would be hard to determine how much of Weintraub's music is still alive in the American Synagogue. Whatever the case, he is an important figure and perhaps the best representative of a Jewish liturgical composer who was comfortably at home in the traditions of East and West.

To a lesser extent, both in quality and quantity, something similar can be said of Eduard Birnbaum who succeeded Weintraub as cantor, in Königsberg, East Prussia. The first part of his awkwardly titled work *Amanut Hahazanut* is mostly filled with recitatives, the second volume offering extended choral pieces, generally simpler in texture than those of Weintraub. Birnbaum's *Hashkiveynu* is still a favorite with our cantors, in spite, or because, of its robust attempt at a dramatic interpretation of the text. As a musicologist, Birnbaum has a secure place thanks to his fine, sometimes pioneering, essays on different aspects of Jewish music.

Louis Lewandowski, born in 1821, is without doubt the most successful German-Jewish composer of Synagogue music. Sulzer notwithstanding, his hold over the European and American synagogue was without rivalry in the late 19th century. Even to this day, much of his music has remained a staple in the repertoire of our synagogues.

What accounts for this favored position? The answer is four-fold.

First :

a well-balanced mixture of traditional material with freely invented pieces,

Second :

a musical craftsmanship not encountered in Jewish music since the days of Salomone Rossi in the early 17th century,

Third :

for the first time in our history, the appearance of fully worked out organ accompaniments which in many instances do more than just duplicate the choral parts,

Fourth :

and perhaps most importantly: a sweet and natural flow of melody, schooled on the model of Felix Mendelssohn.

It is this latter point which in more recent times has brought forth criticism as to the Jewishness of Lewandowski's music. On this score, I recommend reading what Hugo Chaim Adler said in his introduction to the reissue of Lewandowski's high holiday volume. "Lewandowski's style no longer finds universal acceptance. But a Jewish composer and his work must be judged by the standards of his time and the climate of opinion of his generation."

Here is a truth, that also applies to the Jewish composers in our own time, who for the past forty years have followed new stylistic trends, far removed from Lewandowski's ideals. No matter how free the contemporary Jewish composer may flatter himself to be, he cannot help being nourished by the musical environment in which he happens to find himself.

I have always found great pleasure in some of Lewandowski's stylized recitatives in his first publication *Kol Rinnah Ut' fillah*, "The Voice of Song and Prayer". The second of the four settings of *V'shamru* has long been one of my favorites. As with all pieces in this volume, it is unaccompanied. I adopted the melody with slight changes and arranged it for cantor, choir and organ.

(Example No. 2)

Siegmund Schlesinger, born in 1835, came to America in 1860 and gained enormous popularity by filling the needs of the early reform movement. He provided complete services for the official Union Prayerbook, but his music will hardly be found today, in the repertoire of self-respecting synagogues. Without discrimination, he wrote in the style of second or third rate opera, not even ashamed of putting Hebrew words under the music of Italian composers, such as Donizetti. But let it be said in Schlesinger's honor that he used the traditional tune for the high holiday *Avot* and gave it a simple and sympathetic accompaniment in support of the voice.

A much more serious musician was Edward Stark, born in 1863, who was active as cantor at San Francisco's Temple Emanu-El. He introduced traditional motifs to the reform movement, especially in his high holiday services, showing himself an altogether capable composer. His music suffers from broad-shouldered pompousness and rhetorical gestures which are probably indicative of a sociological phenomenon: the economic flourishing of the American Jewish communities, in the early years of this century.

When mentioning earlier new stylistic trends that have been pursued for the past forty years, I had especially one composer in mind who added a distinctive and novel voice to the music of the synagogue. The man is Heinrich Schalit, a venerable composer, now approaching his 90th year*. Having served in Munich as organist he was exposed to the music of the synagogue's cantor-composer, Emanuel Kirschner, a conservative follower of Lewandowski, dedicated to the preservation of the southern German tradition. Challenged to seek new ways, Schalit gave up an already recognized career in the field of secular music, and began to write liturgical works. It turned into a sacred calling dominating his life to the almost complete exclusion of any other music forms. His basic achievement, called *Freitag Abend Liturgie*, appeared in Germany in 1932 and was revised and newly published in this country in 1951, under the title *Liturgia Shel Leyl Shabbat*.

Schalit was the first composer of consequence to grasp the importance of the material accumulated by Avraham Zvi Idelsohn in his collection of Oriental Jewish chants. The imprint of these melodies, perfect in their lofty objectivity, permeates Schalit's work, be it in direct quotations, such as *L'cha Dodi*, *Tov L'hodot*, *V'havta*, *Y'varechecha*, or in the composer's own invention. Schalit's preference is clear but he did not neglect the Ashkenazic tradition either,

*Editor's Note: Heinrich Schalit died 1976, shortly after his 90th birthday.

as shown in his settings of *L'chu N'rannenah*, *Adonai Malach* and *Vay'chulu*. It is significant that in his preface Schalit speaks of "our ancestral memory," and I see it at work when, without folkloristic models, the composer must rely on the infallibility of that memory.

For all this melodic material Schalit avoided the harmonic idiom of the 19th century, as exemplified by Lewandowski. He forged his own language, a tart diatonicism which he treats in contrapuntal fashion, as in *L'cha Dodi*, or in homophonic textures, tellingly dissonant, as in *Tov L'hodot*.

It strikes me as pertinent to observe that Schalit's name turns out to be more than a coincidence. We pronounce it Schälit (stress on the first syllable), but as a Hebrew word, Schalit (stress on the second syllable) means leader, master. We could hardly find a better name for a man who initiated a stylistic change in western synagogue music and became a master of his craft. The second of our two examples is based on a chant of the Babylonian Jews, as recorded by Idelsohn.

(Examples No. 3 and No. 4)

Heinrich Schalit came to this country as a refugee from the catastrophe that befell European Jewry in the fatal year of 1933. Other Jewish composers, devoted to the music of the synagogue, also arrived and added their talents to the rejuvenation of our liturgical music that was already in progress in America.

Cantor Hugo Chaim Adler, a prolific composer, had a fine sense of tradition and knew how to set his material in a modestly contemporary, truly liturgical, style. A typical example is his *El Maley Rachamin*.

(Example No. 5)

His son, Samuel Adler, enjoys a considerable reputation in the field of general music, having composed in all forms, from chamber music to symphony and opera. Still, synagogue music is an important aspect of his oeuvre. As a small sample, we show his *Barechu* from a service for solo voice, titled *Shiru Ladonai*.

(Example No. 6)

Julius Chajes, mostly known for his Hebrew songs, has written a slim volume of music for *Erev Shabbat*, consistent in style and of an all but vegetarian purity in matters of harmony.

Eric Werner has given us valuable music for the high holidays, based on the Ashkenazic tradition, and excelling in finely wrought organ accompaniments.

Herman Berlinski owns the distinction of having created a sizable body of organ music which may well be the foundation of a new literature for reform worship.

Frederick Piket wrote a number of complete services for shabbat and holidays. His one-page *Tsur Yisrael*, a fleeting moment of lyrical inspiration, shows him at his best.

(Example No. 7)

It would be a serious omission not to speak of Arnold Schoenberg, Austrian composer of world fame. Baptized in his early years in Vienna, he later returned to Judaism as a fervent baal *t'shuvah*. A letter written in 1932 to his friend and pupil Alban Berg shows his position: "I know perfectly well where I belong. I have had it hammered into me so loudly and so long that only being deaf could I have failed to understand it. And it's a long time now since it wrung any regrets from me. Today I am proud to call myself a Jew."

Schoenberg produced a number of important works on Jewish subjects: the opera "Moses and Aaron," an unfinished oratorio, *Die Jakobsleiter* ("Jacob's Ladder"), the cantatas *Kol Nidre*, and "A Survivor of Warsaw." Shortly before his death he contemplated a series of Psalms to German words of his own writing, but only one of them was finished. On commission for Chemjo Vinaver's anthology he wrote a single work, in Hebrew, for the Synagogue: Psalm 130-*Mima-amakim keraticha Adonai*, From the depths I have called Thee, Lord. It is an a *capella* work in six part writing, conceived in Schoenberg's twelve tone idiom and, like all works of the composer, extremely difficult. Stressing the esoteric attitude of the work, Schoenberg notated the voices in the old clefs that have not been used for more than a hundred years.

As things are at the moment, when guitar and simple-minded folksong imitations have conquered many a pulpit, the acceptance of Schoenberg's music in the synagogue looks doubtful, as, for that matter, does the resurrection of a whole literature of contemporary music which now lies dormant, waiting for a new day.

At the beginning of this article you could examine my recasting of material by Sulzer and Lewandowski (Examples 1 and 2). Let me now close with two pieces of mine, not drawn from other models. They are *V'ahavta* from my shabbat morning service *Chemdat Yamin* and the sacred song "Grant us Peace", text from the Union Prayerbook. In both cases you'll notice a kinship with cantillation and prayer modes, not quoted verbatim, but recreated from that reservoir of our ancestral memory, of which I spoke before.

(Examples No. 8 and No. 9)

EXAMPLE 1

OVOS |

For Tenor

SULZER-FROMM

♩ = 92-100

CANTOR *mp*

C. *mp*

Bo-ruch a-toh A-dō-

C. *mp*

noy, e-lō-hēy-nu vē-lō-hēy a-vō-sēy-nu, e-lō-

S. A. *p*

Bo-ruch hu-u-vo-ruch sh^e-mō.

T. *p*

Bo-ruch hu-u-vo-ruch sh^e-mō.

B. *p*

Bo-ruch hu-u-vo-ruch sh^e-mō.

C. *poco rit. a tempo*

hēy av-ro-hom. e-lō hēy yits-chok, vē-lō-hfy ya-a-kōv. Ho-

mp *poco rit.*

V' SHOMRU

For Cantor (Tenor or Baritone), Mixed Voices and Organ

EXAMPLE 2

After a Melody by
LOUIS LEWANDOWSKI
 freely transcribed by
HERBERT FROMM

Andante CANTOR *p*

ORGAN *mp*

p

mp

pp

sho - m^e- ru v^o - n^ey yis - ro-el es - ha - sha -

bos; la - a-s^os es - ha - sha - bos l^e -

d^u - r^o - som b^o - ris o -

III. Sabbath Eve Service (ARVEES L'SHABBOS)

EXAMPLE 3

8. BOR'CHU

II. SCHALIT

Slowly and solemnly
(Introduction is optional)

mf

Ped.

★ CANTOR

mp

Bo - - r' - chu es A - do -

pp

noy ————— ha - m' - vo - roch.

CHOIR & Congreg. in Unison

ff

Bo - ruch A - do - nay ha - m' - vo - roch! - o - - tom ————— vo - ed.

*The "Bor'chu" may also start hers.

With fervor

H. SCHALIT

Rccit. ★ CANTOR

mp

V' - o - hav-to ays — A- do-noy E - lo - he - cho

pp

mp

b' - chol 1' - vo - v' - cho uv- chol naf - sh' - cho uv-chol m' - o - de - cho.

pp

Ped.

mf

V' - ho - yu — ha - d' - vo-reem ho-ay - le — a - sher o - no-chee —

mp

mf

— m' - tsa - v' - cho ha - yom al l' - vo - ve - - cho.

mf

★ Oriental mode, Source: A. Z. Idelsohn "Songs of the Babylonian Jews"

EYL MOLEH RACHAMIM

FOR CANTOR, MIXED CHOIR AND ORGAN

EXAMPLE 5

HUGO CH. ADLER

Lento espressivo

Cantor

Eyl mo - leh ra - cha - mim sho

mp *p*

cheyn ban-ro -- mim; ham - tsey m'-nu-cho n'-cho-noh,

mf

ta-chas kanfey hash'-chi - noh. Im k'-do - shim, k' -

EXAMPLE 6

BOH'CHU

SAMUEL ADLER

Slowly ($\text{♩} = 63$)
SOLO
mf

Solo

Bo - r'chu es A-do - noy ham'-vo - rech.

CHORUS
fa bit faster ($\text{♩} = 84$)

Bo - ruch A-do-nay ham'-vo-rech, I'-o - lon vo - ad.

EXAMPLE 7

For Tenor or Baritone *Cantor*
and Organ.

TSUR YISRAËL

F. PICKET

Slowly but lilting (♩=66)
Cantor *mp*

legato sempre
pp Salic. & Cel. 8' & 4'
legato sempre

Cantor *mp*

Tsur yis-ra-ël, ku-ma b'-ez-

rat yis-ra-ël, go-a-lë - nu A-do-

nai ts'va-ot, sh'-mo k' - dosh yis-ra-ël.

mp freely *mf* *p* *a tempo*

Ba-ruch a-ta A-do-nai go-al yis-ra-ël.

EXAMPLE 8

Veohavto

HERBERT FROMM

♩ = ca. 96

Solo *mp*

(melody on sep. man.) Ve - o - hav - to

mp

p

és A - dō - noy E - lō - he - cho b^e - chol l^e - vov - cho uv' - chol naf - sh^e - cho

p

uv' - chol m^e - ō - de - - cho. V^e - ho - yu ha - d^e - vo - rim ho - e - leh

a - sher o - nō - chi m^e - tsa - v^e - cho ha - yōm - al l^e - vo - ve - - cho.

mp

Dedicated to Alfred and Paul Fromm

EXAMPLE 9

Grant Us Peace

HERBERT FROMM

(♩ = 58)

Grant us peace, Thy most precious gift, o...

Thou e - ter - nal source of peace, and en - -

a - ble our na - tion to be a mes - sen - ger of peace

un - to the peo - ple of the earth.

COPYRIGHT: PROTECTION FOR INTELLECTUAL CREATIVITY

NORMAN H. WAREMBUD

On January 1st, when the new copyright law (PL 94553), signed last year by President Ford takes effect, it will be the first major general revision of American copyright law, relating to music, since 1909, when the present law came into being. Technological advances in the last half century, including the advent of motion pictures, records, radio, television, communications satellites, cable television and other media have made the 1909 laws obsolete. The new act, generally, will extend the term of copyright protection, increase statutory royalty to be paid for recording of music compositions ; and provide for composers and authors to share in royalties to be collected, for the first time, from juke box fees, performances on public television, and cable television.

We have all become aware of the hapless plight of the composer, who, after a lifetime of poverty and devotion to his creative art, dies penniless, while others, years later, reap the benefits. Although the manner in which creativity is being "ripped off" today is not quite as poignant, it still exists, despite the voluminous body of copyright law which dates back to the very founding of the Republic.

Article I of the Constitution, from which all subsequent copyright laws derive, endowed Congress with the power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors, the exclusive right to their respective writings and discoveries."

The need for a system of protecting an individual's intellectual creativity was recognized in biblical days, but was made more acute in 1476, when William Caxton's press, in England, made possible the multiple reproduction of text matter. The Crown, fearing political criticism by this means, sought a method of controlling this new medium. In 1557, a "Stationer's Company" was chartered, whose function it was, to maintain records of all copies of books printed and sold by its member booksellers and printers. The charter also provided for a Court to adjudicate claims of priority and piracy. By 1594, these and various other means of control having failed, there ensued several years of uncontrolled literary piracy, which caused Rabbi Leone (Aryeh) de Modena, a noted scholar, musician and

Norman H. Warembud is a music publisher, writer, record producer and media consultant.

chief Rabbi of Venice, in his foreword to Salomone Rossi's "**Ha-shirim**" to warn that "any reprint or sale of unauthorized copies of Rossi's sacred compositions is strictly prohibited." It was, however, more than a century later, when the Statutes of Queen Anne proclaimed the first legal protection for the creator, to form the basis for modern copyright laws.

A copyright is a franchise of exclusivity granted by the government to authors, composers, painters, map makers and artists, now also including dramatic and musical performers, which provides in the United States, that upon compliance with certain statutory requirements, they may enjoy the exclusive rights to print, publish or otherwise disseminate, sell, perform, combine with other material or otherwise use, their literary, graphic, musical or artistic creation, monopolistically, for the period of years, fixed by the copyright act. Previously, in the United States, the Copyright Act of 1909 decreed this period at a total of 56 years, including a renewal of copyright during the 28th year. The new copyright law will provide, generally, for a term equal to the life of the creator plus 50 years. In addition, the life of present copyrights has been extended to 75 years by adding 19 years to the last 28 year renewal term.

The copyright is a general term applied to a collection of rights or exclusivities that is enjoyed by the creator. The right to print is one of those rights, as is the right to publicly perform as in the case of a dramatic work or musical composition. Thus, for example, the purchase of a copy of the sheet music, does not automatically confer the right to perform the piece publicly, for profit. Generally, the rights of public, non-dramatic, musical performances are held, on behalf of the copyright owner, by one of the major performing-rights organizations, such as ASCAP (American Society of Composers, Authors and Publishers) or BMI (Broadcast Music, Inc.). In addition to administering and collecting the performing fees for their members, in the United States, these societies have reciprocal arrangements with performing rights organizations throughout the world, enabling American creators to enjoy worldwide protection of their performance rights. Similarly, the rights of creators from all over the world are protected in the United States.

In each country, the right of copyright is firmly established. Although copyright protection, as to term and other legalities vary from country to country, it is now possible, since the advent of the Universal Copyright Convention, to copyright in any member coun-

try, and secure protection in all member countries. This now also includes the U.S.S.R., for a long time, a copyright reciprocity hold-out. Thus the © symbol is a representation of a world-wide endless ring of copyright unity.

The new American copyright act will correct several shortcomings of the old laws. In the first place, the "for profit" limitation in the old law has been eliminated. However, performances of musical works given in direct, face-to-face, educational teaching activities, in regular schools, or as part of an established worship service, in a church, synagogue or temple will continue to be exempt from license, as will certain performances given without any purpose of direct, or indirect commercial advantage, and where no performer, promoter, or organizer is paid.

New industries such as Cable Television, Public Television and Juke Box which were not even thought of, and so, not included in the old law will now pay statutory rates under compulsory licenses, which will be established by a Royalty Copyright Tribunal. This new government agency, will periodically survey and adjust these licensing fees. In addition, the new Act grants a modest increase in the statutory compulsory license for sound disc recordings; the new rate will be $2\frac{3}{4}$ ¢ per song, per record or $\frac{1}{2}$ cent per minute, whichever is greater.

While the new copyright law remedies some of the existing defects of the old law, it has provided no easier means for the enforcement of the creator's rights than was available under the old law. The new Royalty Copyright Tribunal will make itself receptive to the needs for adjusting license fees at reasonable intervals. But would it not have been prudent for a section of this tribunal to deal also with the problems of piracy, bootlegging, infringement and the like, so as to keep them out of Federal courts, where the price of justice is tremendously costly and tediously time consuming?

As modern civilization moves ahead the vistas of human creativity are vastly enlarged. Already, in music, there is composition for electronic synthesizers. The large staff and the system of music notation that has served us for many centuries no longer suffices to contain the musical thoughts of present-day composers who have developed new and individual systems of putting their musical ideas on paper. There is composition in the twelve-tone scale and variations and mutations, This is to say nothing of the tape recorders, which in

combination with the electronic instruments, is used as a medium of both composition and notation. Therefore, flexible copyright laws that are reviewed at least every decade are in order.

Finally, some attention should be paid to the morality of copyright protection. It was designed to protect the creator's products and by so doing, to encourage further creativity which would benefit all the people. It follows, that good and decent men should respect the products of the intellects of others. Never before has mankind defined, in more certain terms, its needs for a continuation of creativity, and never before has there been as much creative productivity to protect.

MUSIC SECTION

Very little is known here about the remarkable Ashkanazi hazzan of Istanbul, Gershon Shaposhnik. He was, for many decades, the Oberkantor of the Ashkanazic Jewish community of Istanbul, serving his fellow Jews with consummate artistry, dignity and devotion. His hazzanic style is remarkably free from any Sefardi influence in spite of the fact that he served in a community where the Eastern traditions were all pervasive.

Somewhere, he had acquired a sound basic training in the fundamentals of music theory and hazzanut. That he was a highly knowledgeable Jew is apparent from his treatment of the prayer texts in the few works by him which are available to us.

These are three in number. One, "*Tefillus Gershon*," an original hazzanic anthology for Sabbath, festivals and holy days. There are also two pamphlets, "*T'filah W'zimirah*," containing original settings for hazzan for "*Sefirat Ha-Omer*," "*Hanukkah B'rakbat*" and "*Haneros Halolu*," selections from the wedding service, as well as a four part arrangement of "*Hatikvah*."

"*Tefillus Gershon*" was republished by the Cantors Assembly some 18-20 years ago from the original Turkish edition. Unfortunately, the publication was not dated, nor did it contain any biographical information. It shows every sign of a hazzan-composer steeped in east-European hazzanut ; a hazzan who was able to transmit to our generation, in a more modern, less virtuoso style, its authentic essence undiluted. Shaposhnik must certainly have possessed an extraordinarily fine *hazzonish moyl*, a unique interpretive ability, although we know little about his voice itself.

On a visit to eastern Europe, early in the 1960's, Hazzan Arthur Koret, a past president of the Cantors Assembly, visited Istanbul, searched out and met Hazzan Shaposhnik. Koret reported, at that time, finding an imposing figure of a man, well into his seventies, finishing out his long career in the one Ashkanazi synagogue in Istanbul. He was alert, gracious and eager to get news of American Jewry and American hazzanut. He reported that his congregation was a dying one, and that upon his retirement or death, it would disappear entirely. While still in reasonably good physical condition, he was losing his eyesight, thus precluding any additional written creativity.

At the time of the publication of "*Tefillas Gershon*," the officers of the Cantors Assembly made every attempt to find Shaposhnik. Failing that, the royalties from the publication were put in escrow until such time as a proper recipient could be found. Shortly after Koret's visit, the Cantors Assembly was able to send Hazzan Shaposhnik his earned royalties.

In gratitude, Shaposhnik sent in return, some one-hundred each of the above-mentioned pamphlets. "*P'ninei Haxaxanut*" is reprinted here. It contains modified arrangements of the great recitatives of Novakovsky, Blumenthal, Razumny, Nissi Belzer, Belalel Odesser, Yaakovin, Weintraub and others. Published in 1939, this small volume shows Shaposhnik to have been a hazzan of elegant taste, a refined skill for understatement which only makes more brilliant the important climaxes of each work, and one deeply concerned for hazzanim and hazzanut.

It is our hope that this short essay and with the reproduction of "*P'ninei Hazazanut*," we may begin to repay the already long overdue debt to him.

S.R.

פניני החזנות

קובץ רציטטיבים בשביל חזן

מאת מחברים שונים

ערך ומעובד ע"י **נרשון שאפאשניק** חזן ראשי בקושטא

המחיר 250 דולר

קובץ ראשון

— התוכן —

13 . אלהינו — פאראקאוו	1 . אל החברים
14 . ממקומך — פיצו אבראם	2 . לכה דודי — ה' נבקובסקי
15 . ה' ה' —	3 . לכה דודי ("ספירה) ניסן בלוינמל
16 . ואני תפילתי —	4 . לא תבושי — העזובנע
17 . קדושה ב' — ברקוביץ	5 . אהבת עולם — יען בעלזער
18 . קדושה ב' — גאטבעטער	6 . ה' מלך — ג. בעלזער - העזובנע
19 . לכו נרננה (סליחות) יאקובקן	7 . ה' מלך — בע"א האדכאי
20 . וכל מאמינים I —	8 . ציצית — ה' סוזק - העזובנע
21 . וכל מאמינים II —	9 . השכיבנו — מ. גולדשטיין
22 . כי בשמך — זוינטרוב	10 . ושמרו — יאקובקן - באבאן
23 . ומפני חטאינו — כוטינר	11 . זיבלו — פאראקאוו
24 . מלך — פ. מינקובסקי	12 . מן אבות — ה' נבקובסקי

אל החברים הנכבדים

לפי בקשת הרבה מחברינו החונים החלטנו לסדר ולהוציא לאור מזמן לזמן קובץ רציטטיבים של מחברים ידועים מהדור הקודם בשם „פניני החזנות“ אין כל צורך לדבר על דבר ערכם של הרציטטיבים המסורתיים הבאים בקובץ זה, מי שעיין בו יוכח בזה. זה בלי ספק ימלא חוסר נחל במקצוע החזנות. במכתבים הרבים שקבלתי מחונים שונים מביעים הם את דעתם בנחיצות ובתועלת הרבה של מאסף כזה. כי רבים הם החונים וביחוד הצעירים אשר אין להם חומר מספיק למקצועם. ומצד השני זה ימלא גם תפקיד היסטורי חשוב בחזנות, כי על ידי זה לא תאבדנה מנגינותיהם הנהדרות של החונים הנפלאים כגון ניסן בעלזער, רעזומנע, מינקובסקי, פאלאקאוו ואחרים, אשר רובן לא נדפסו לעולם וכמעט שכבר נשכחו, ורק מעט נשארו בכתב או בזכרון אצל יחידי סגולה.

השתדלתי לסדר ולעבד את הרציטטיבים באופן שיהיו מובנים ומתאימים לכולם ויהיה קל לקרוא בהם. הגני מקוה שקהל החונים יבין את חשיבות המפעל הזה וישתדל לא רק לרכוש את הקובץ, כי אם גם לעזור בהפצתו ולעורר את חבריו לקנותו לטובתם. וזה יאפשר גם להוציא בקרוב את הקובצים הבאים. ובקשה מאת החברים שלא יתנו את הקובץ לאחרים בכדי לכתוב ולהעתיק ממנו, כי זה יגרום נזק לדבר.

מובן הדבר שלא לשם רווחים עשינו את הדבר הזה. כי ידוע לכולם שאין זה עסק של רווח, כי אם להפך. אנו רק לתקנת החונים כונתנו.

הגני מודה בזה לאלו החברים וביחוד למיר גאלדמאן על עזרתם בעבודה זו במסרם לי אחדים מהניגונים אשר שמעו אותם מפי המחברים עצמם כהשתתפם או בתור משוררים אצל החונים ניסן בעלזער, רעזומנע, מינקובסקי, כאטינער ואחרים. את שמות המחברים מעל הרציטטיבים רשמתי כפי שמסרו לי, ואם נפלה איזו טעות בשמות, נשתדל להבא לתקנתה, אף כי שלא השם העיקר, כי אם התוכן.

לְבַה דְּדוּדֵי

D. Novakovski

Maestoso

L' cho do di lik ras ka loh pnei - sha
bos - ni kab' - lo l' kab' - lo.

Schomor
Şo mer v' zo - chor b' di hu e chod his ni

o - nu - eil ham yu - chod a do - noi - e chod uş mo -

e chod l' şem ul' sif e res v' lis - hi - loh

Mikdş melech
mik - daş me lech ir m' lu cho ku

mi ze i mi toch ha ha fe cho rav loh şe ves

b' e mek ha bo - cho v' hu - yachmol - o la - ich chem loch.

W'hoyu
v'ho yu lim şe - so - so so ich v'ro cha

ku - kol m val - o ich yo sis o la - ich e - lo

cho am cho o hov to

am cho o hov to to ro u miz vos chu

kim u miş po tim o so nu li mad to o

so nu li mad - to al ken a do noi e to hei nu bi

şoch vei nu uv' ku mei nu no

si ach b' chu ke cho v'nis mach b' div

rei so ro se cho uv miz vo se cho l' o

lom vo ed ki hemcha yei nu v' o rach yo mei ru u

vo hem ne he ge

yo mom vo loi loi u vos hem

ne he ge yo mom vo loi loch.

And^{te} gusto

ה' מלך

N. Belzer-Rezumne

Ado noi mo rochge us lo'veş lo veş a do noi oz — is a zor

af ti kon — li kon te vel — af ti kon — te — vel

af ti kon te — vel bel ti — mat no chon — kis a cham' oz

mal'oz mi' o — lom o to nos'u — n'ho — nos — n'ho — nos a do — noi

nos' — u n' ho — nos — ke — lom, is' u n' ho — nos

dech — yom mi — ke nos — ma im na bim a

ff a — nun — miş b' rei yom — miş b' rei — yom

a dir — ba — ma rem — a do — noi

moderato

ei do se cho ne em nu mi' od — ves cho na a vo ko —

deş — ei do se cho ne em nu mi' od — i' ves cho na a vo ko — deş

rit. a — do noi — u — rech l' o — rech yo mim.

Grave comodo

ה' מלך



Mod^{te} con moto

ויאמר

Rezumne

Va yo mer a do noi el mo še le rnor _____
 da ber da _____ el b' nei ys ro _____ el v' o
 mar to a le hem — v' o su lo hem — zi zis — al kan fei vig dei hem l' do
 ro — som — — — v' nos' nu ai ti zis — ha ko nof — psil t' che — les v' ho
 yu — lo chem — — l' zi zis — un' i sem — o so uz char
 — tem _____ uz' cher tem es kot miz voz a do
 noi vaa si sem o som — — v' lo so su ru 3 cha rei le vav chem —
 v' a cha rei ei nei chem — a šer a
 tem zoni m' a cha rei — hem l' ma antiz' k ru va a si sem — va a si semes kol miz vos si —
 vi hi sem ki došim l' t' hei — — chem a ni a do noi e io he chena šer o ze
 si es ue min' e rez muz na — im — li hi yo so chem l' lo him a do noi e lo hei chem — e mes.

Un poco lento

השכיבנו

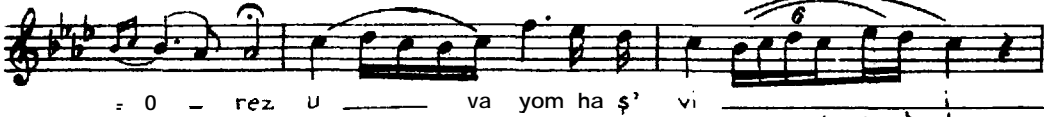
M. Goldstein

V' no gen pa a de — nu v' ho sen m' o lei —
 nu o yev de ven v' che rev v' ro ov v'
 yo — — — — gon v' ho ser so ton mil fo nei nu u — m' a cha rei
 nu ul' zel k no fe cho tas — ti rei — nu ki —
 eil — sen — nei nu u mazi lei nu o — to ki — eil —
 me — — — — lech cha — nun v' ra chum — o — to.
 u s' mar ze — sei — nu u — vo ei — — — — nu l' cha
 im — u l' so lom — m' a to — v' ad — o
 lom u — f' nos o lei nu su kas — s' lo me chu bo
 ruch a to a do noi ha po — — — — res su kas — se — lom o
 lei — nu — v' al — kol — a — mo — ys — ro — el — v' al ye ru — so lo m.

Kvanto con espressione

ושמרו

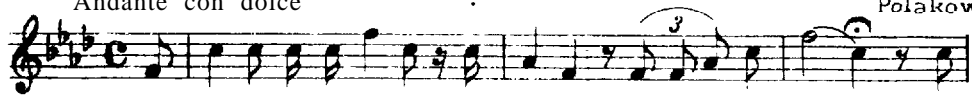
Yakovin-Bachman



ויכלו

Andante con dolce

Polakow



Vai chu lu ha şo ma im v'ho o rez v'chol z' vo om — vai



chale lo him — ba yom — haş vi i — m' lach — to a şer — o —



so va iş — ba yom — ha ş'vi — i mi kol — m'



lach — to a şer 0 So — va ye vo rech — e lo him — es



yom hag vi i vai ka deş o so — ki vo — şo



vas — mi kol m'lach — to — a şer bo



ro e lo him — la — sos —

Boruch



bo ruch — a to a do noi e lo hei nu v' lo hei — a vo sei — nu e lo



hei av ro — hom e lo hei — iz — chok v' lo hei — va — a kov ho



eil ha go dol ha gi bor v' ha no — ro eil — el yon —



ko ne so ma — im vo o — ret.

מגן אבות

And^{te} radolcendo

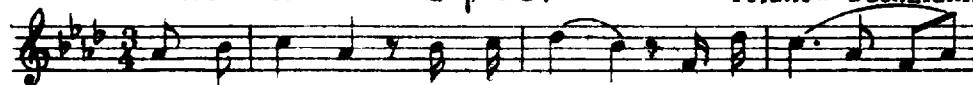
D. Novakovski

Mo gen o vos bid vo — ro m' cha ye — mei
 sim — b' ma a mo ro ko eil ha ko doş — se
 ein ko mo — hu ha meni ach l' a mo b' yom şa baş — kod' —
 şo ki — vom ro zo l' ha — ni ach lo hem l'
 fo — nov — na — a — vod b' in' —
 oh vo — fa — chad v'no da —
 — liş' — mo — b'chol yom to mid m'
 ein hab po chos — eil ha ho do OS a
 don ha şo — lom m' ka deş ha şa bos u m' vo nech ş'
 vi i u mel ni ach bik du şo — l'am m' duş nei
 o — neg zai cher l' ma - a sei ve — rei — şis.

Mod^{to} Fermento

אלקינו

Polakow-Bachmann



E lo nei nu' v' la hei' — e yo sei —



nu r' zeli r' zeli



zei vimnucho sei — nu ka d'



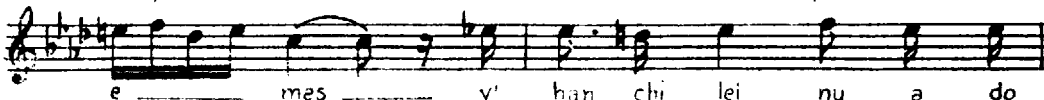
sei nu b' miz vo se cho vsenchei rei nu b' so no se cho sa b'



ei nu mi lu ve cho vsam cher nu



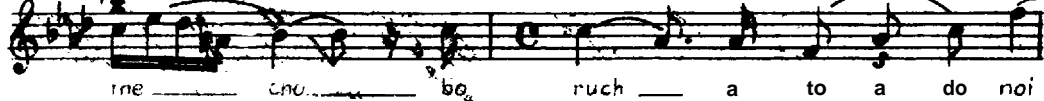
bişu se cho v'

ta her li bei nu l' ov de cho be
yo nu chu vo ys no be

e ei mes v' han chi lei nu a do şe'



noi e lo nei nu ba ha voh uv' no zonsabas kod' şe cho v'



rne cho ba ruch a to a do noi

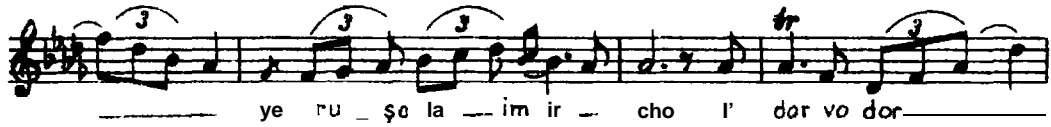


m'ka deş ha şa boş

And^{te} religioso

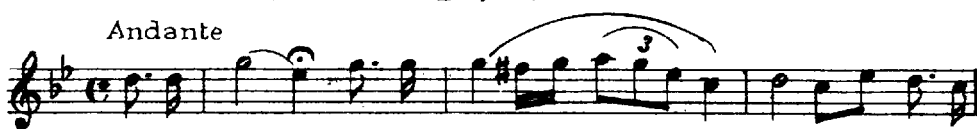
מקוֹמֵךְ

P. Abraas.



ה' ה' ואני תפילתי

Andante



A do noi _ a do noi _ _ _ _ _ eil ra _ chum v'



cha _ _ _ _ nun e rech a pa _ _ im v' raw che sed v' _ _ e mes



no zer che sed lo a lo fim no sei 0 _ _ von vo fe _ _ sha v'



cha _ _ to _ _ oh _ v' na _ keh a do noi a _ do noi



_ _ el ra _ chum v'cha _ nun e rech J pa im v'



rav _ che sed v' e mes _ _ no zer che sed lo a lo fim



no sei 0 von vo fe sha v' cha _ to oh _ v' na _ _ keh. .

Waani
S'filosi



Wa a ni s' fi _ lo _ _ si l' cho _ a do



noi eis _ ro zon _ _ e lo him _ b' rovchas' de _ _ cho _



a nei' _ ni a nei _ ni a nei ni ve e mes _ is _



e _ cho a nei ni ve e mes _ is e - cho.

Andante.

כבודו

Berkovits

K'vo do mo lei o lom' se ve sho a lim ze lo
cresc. ze a yeh m' kom' kom k' vo do a yeh m' kom' kom k' vo do
 u mo som bo ruch yo me ru.
 bo ruch k' ved a do noi mim ko mo mi m' ko mo hu i fen
 hu i fen b'ra cha mim hu i fen b' rach a mim v'yo chonam
 v'yo chonam hamya cha dim s' mo e rev vo
 vo ker b'chol yom to mid pa a maim b' ah vo s' ma om rim.

כבודו

Grave maestoso

Götbeter

K'vo do mo lei o lom' se ve sho a lim ze lo
 ze a yeh m' kom' kom k' vo do a yeh m' kom' kom k' vo do

vo do a yen m' korn k' vo do k'vo
 do a yeh m' korn k' vo do l'u mo som
 l'u mo som no ruchyo me ru mrm' ko
 me hu y fen hu y fen b' ra cha mim
 v'yo chon am ham ya cha dim s'
 mo e rev vo vo ker e rev vo
 vo ker e rev vo vo ker b'chol yom to mid pa a
 ma im pa a ma im b'a ha voh s'
 ma
 s' ma om rim.

לבו נרננה (סליחה)

And^{te} con dolore

Yakovkin-Rezumne

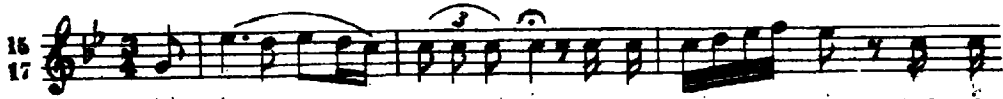
L' chu n' na n' nu n' ra — n' nu la — co —
 noi — no ni — ch l' zur ish ei nu n kadmofo nov b' so du —
 biz mi — res — ho — ri a to ce — dek
 u — miş pot — ze dek o miş — pot — m'
 chon — kis e — cho che sed v' e mes ve kad mu — fo ne rho
 a şer yach dov — nam tik — sod — b' veis e lo him — n' ha
 lech — n' halech — n' halech — b' ro — geş
 a şer lo — ha yom v' hu o — so — hu v' ya be şes yo dav — yo —
 zo — ru o — şer — b' yo do ne feş kol — choi —
 v' ru — ach v' ru — ach kol b' sar iş — ha n'

שׁוֹמוֹ לֹחַ — וְהָ גּוּף — פּוֹוֹ לֹחַ — חֻשׁוֹ חֻשׁוֹ
 al a — mo loch chu so al a mo loch — ha n'
 so — mo loch — v' ha guf — se —
 loch — ado noi — a seh — l' ma an ş me — cho

וְכֹל מִאֲמִינִים I

וְכֹל מִאֲמִינִים — מֵאֲמִינִים — מֵאֲמִינִים
 hu — eil e mu noh ha bochen u vo — dek gin — zei — nis
 to — ros. V'chol ma a mi nim ma a mi nim ma a mi nim ş' hu no
 zer — che sed ha so vel — u ma a lima — in — mi
 so — r' nim. v'chol ma a mi — nim ma a minim ş' hu bo — chen — k'lo —
 yos ha go el mi mo ves u fo de mi şa — chas.

וכל מאמינים II



V' chol — ma-a mi nim ma a mi — nim ma a



mi — nim v'chol ma a mi nim ma a mi nim ş' hu —



şhu — so' le ach se — lo ho el — yon — v'ei no — el ye rei — ov.



v' chol — ma a mi — nim ma a mi nim ş' hu v'ei bil — to



ha zo — cher l' maz' ki — rov — to — vos zichro — nos.

כי בשמך

Grave con fenciero

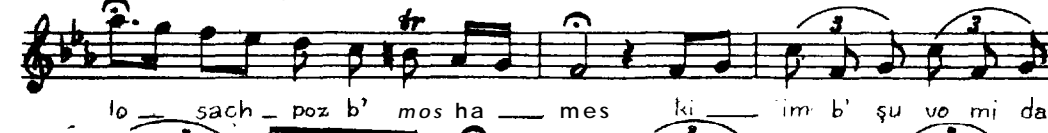
Weintraub.



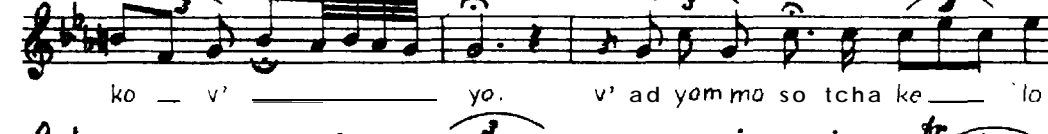
Ki k'şim cho — ken — te hi lo se —



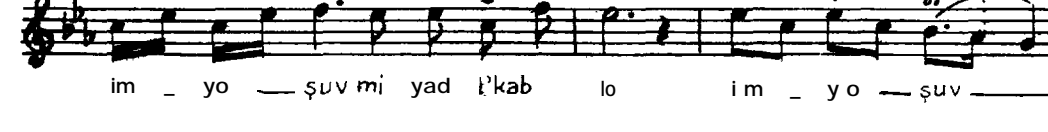
cha ko şe — lich' os v' no — ach l'ro — zos ki



lo — sach — poz b' mos ha — mes ki — im b' şu vo mi dar



ko — v' — yo. v' ad yom ma so tcha ke — lo



im — yo — şuv mi yad l'kab lo im — yo — şuv —

im — yo — şuv — myadt' kab — lo e — mes — e mes
 e — mes ki a to — yoz — rom v' a — to yo de a it —
 rom — ki hern — bo sor — bo sor vo dum —
 o — dom — o dom o — dom ye so do m' o — for v'
 so — fo l' o — for b' naf — şo yo — vi loch mo —
 mo — şul k' che — nes ha niş — bor k' cho
 zin yo veş uch'ziz — no — vet k' zel — o
 v'er v'che o — non ko lo — uch' ruach no şo — ves uch'o
 vok po re — ach v'chachlom — yo — uf.

ומפני הטאגו

mf Affiato Chotiner

Ū mi p' nei cha to ei — nu yo li nu m' ar — zei — nu v'

nis ra chak nu m' al ad mo sei nu v'
 ein o nu ye cho lirk la a los v'le ro os u l' hiş tach'
 vos l' fo ne cho v' la a sos cho vo
 sei nu b' veis b' chi ro se cho ba ba is
 ha go dol v'ha ko doş s'nikro şim cho o
 lov mip' nei ha yod mip' nei ha yod
 s'niş tal cho b' mik do şe cho ye hi ro zon
 mil' fo ne cho a do noi e lo hei nu v' lo
 hei a vo sei nu me lech rach
 ş to şuv us' ra chem ş' to şuv us'
 ra chem o lei nu v' al mik doş cho b' ra cha

mechu ho rabim _____ v'siv nei hu m' he ro us' ga del _____
 _____ k' vo do o vi nu malkeinu ga lei _____
 lei k' vod malchuscho lei nu m' hei _____ roh m'
 ga hei roh m' hei roh m' hei roh v'
 ho fa v' hi no sei o lei nu l'
 ei nei kol choi v' ko rev p' zu
 nei nu mi bein mibein ha go im vn fu zo
 sei nukanes mi var k' sei o _____
 rez va ha vi ei nu l' zi yon va ha vi ei nu l' zi on in cho b'
 ni den v' ti ru so la im beismik doş cho b'simchoso lom _____
 v'som na se l' to me cho es kor b' nos cho vo

sei nu t' mi dimk'sidrom - - u mu - so firm k'hil cho som

מלוד על כד העודם

Andante P Minkovski

E lo hei - nu ve - lo hei a vo sei nu m'lochal - kul - ho -

o - lom - ku - lo - bich'vo de cho - v' hi no sei v'hi no

sei al - kol - ho - o - rez bi kore - cho v'ho -

fa - ba a dargi on u ze - cho al kol - yoş vei sei vei ar

ze - cho v' ye da kol pol ki a to fe al to v'yo vin kol ye

zir ki a to yezar to v'yo - mar kol u ser n' şo, mo v' a - po -

kol a şer n' şo - mo v' a - po a do noi e - lo hei ys - ro el me - lech

u - mal chu - so - ba - kol ba - kol ba - kol mo - şo - lu

Cantor mit Alto.

Legato kad' şei - nu - b' miz vo se - cho - v'sen - chal

kei nu b'so ro se cho sab' ei
 nu mi tu ve cho v'zam che
 nu bi su o se cho v' ta her li
 bei nu v' ta her li bei nu ov d' cho
 be e mes be e mes v' ta
 her li bei nu ov d' cho
 b'e mes ki a to e lo
 kim e mes ud' vor cho e mes v
 ka yom lo ad v'ka yom lo ad boruch a
 to a do noi me lech al kol ho o rez m' ka
 deš ys ro el v' yom ha zi ko ron.

v
Recit.
Moderato

FROM OUR READERS

Dear Colleagues :

I wish to express my deepest appreciation to Hazzan Samuel Rosenbaum and Hazzan Morton Shames, members of the Editorial Board of the **JOURNAL OF SYNAGOGUE MUSIC**, for dedicating the recent issue to me on the occasion of my seventieth birthday. My sincerest thanks are extended to all who contributed to it or wrote to me privately. I am also indebted to the officers of the Cantors Assembly for the beautiful plaque presented to me at our last convention.

With every good wish for my friends and colleagues, I remain

Sincerely,

Max Wohlberg